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The Nutalism

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The Nutalism



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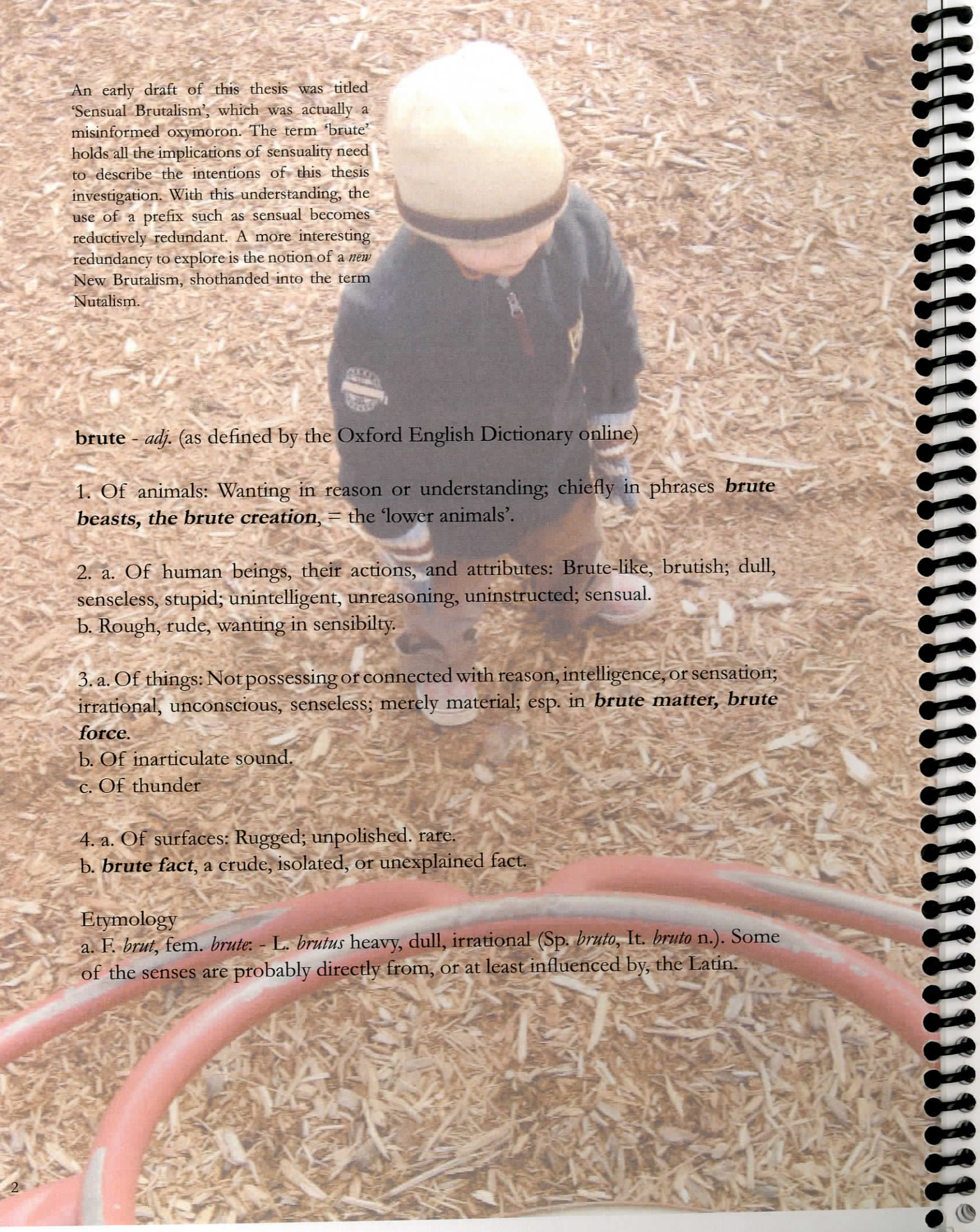
Lipe Art Park

The Nutalism

Brendan Gabriel Rose

Thesis submitted toward completion of a Master of Architecture Degree
2010

Primary Advisor: Lori Brown
Committee Member: Jon Yoder

A photograph of a young child wearing a yellow hard hat and a dark jacket, standing on a ground covered in wood chips. The child is looking down. A red fire hose is visible in the foreground, curving across the bottom of the frame.

An early draft of this thesis was titled 'Sensual Brutalism', which was actually a misinformed oxymoron. The term 'brute' holds all the implications of sensuality need to describe the intentions of this thesis investigation. With this understanding, the use of a prefix such as sensual becomes reductively redundant. A more interesting redundancy to explore is the notion of a *new* New Brutalism, shothanded into the term Nutalism.

brute - *adj.* (as defined by the Oxford English Dictionary online)

1. Of animals: Wanting in reason or understanding; chiefly in phrases **brute beasts**, **the brute creation**, = the 'lower animals'.
2. a. Of human beings, their actions, and attributes: Brute-like, brutish; dull, senseless, stupid; unintelligent, unreasoning, uninstructed; sensual.
b. Rough, rude, wanting in sensibility.
3. a. Of things: Not possessing or connected with reason, intelligence, or sensation; irrational, unconscious, senseless; merely material; esp. in **brute matter**, **brute force**.
b. Of inarticulate sound.
c. Of thunder
4. a. Of surfaces: Rugged; unpolished. rare.
b. **brute fact**, a crude, isolated, or unexplained fact.

Etymology

- a. F. *brut*, fem. *brute*: - L. *brutus* heavy, dull, irrational (Sp. *bruto*, It. *bruto* n.). Some of the senses are probably directly from, or at least influenced by, the Latin.

Thesis Contention

It is the continued contention of this thesis that through material investigations that attempt to dissolve the perceived boundary between the acts of art, design, and construction, an architecture student can offer a significantly robust demonstration of their competency as an architect in training.¹ Furthermore, such an investigation, carried out through full-scale design implementations on urban sites, offers a much greater potential for demonstrating competency in the skills of collaboration, tectonics, site engagement and economics than a traditional thesis consisting of testing through drawings, models and words. Competency here should not be misunderstood as the lowest acceptable skill level, but instead as the ideal quality of a practitioner in any field; for though the capacity to exert influence may be a component of competency, influence without competency serves as a detriment to society.

Evaluation of the demonstration of architectural competency within this investigation can be focused through the success or failure of the following facets to the architectural investigation of this thesis:

1. The primary facet of investigation is imbedded within the contention itself, which is to explore if one can remain an architect while engaging a working method that transgresses the border between design and construction.
2. The investigation aims to participate in architecture's historical narrative by putting the work in dialogue with specific strands of this narrative. The reference of primary focus will be Reyner Banham's writing on the qualities of New Brutalism and an *architecture autre*.
3. To act as a cultural entrepreneur in the urban context of Syracuse, NY. This includes shifting the image and activity of the city and gaining explicit acknowledgement of being an agent and collaborative leader of this shift.

A more detailed description of nature of these facets is provided on subsequent pages of this book.

The documentation of this investigation will lie primarily in the constructions themselves, objects operating in social and material sites. There will be three full-scale design implementations carried out in three different yet similar urban sites. The multiplicity of the implementations will provide for the testing of different methods of engagement. Because a fundamental focus of this investigation is direct participation, the first implementation, a bus stop shelter, will be installed during the current thesis prep semester.² The intention of this is to generate direct experience precedent for the contention to be weighed against. The subsequent two implementations are components of two different urban, open-space activation initiatives developed in collaboration with community groups. These urban sites offer the project interaction with a dynamic, uncontrolled environment, providing opportunity for testing memorability of an image at a large social scale.³

¹ A 'demonstration of competency' being the primary purpose of the thesis projects as explained by Prof. Korman on day one of thesis prep. (08.31.2009)

² "The senses are the organs through which the live creature participates directly in the on-goings of the world about him. In this participation the varied wonder and splendor of this world are made actual to him in the qualities he experiences." John Dewey, *Art as Experience*, Capricorn Books: New York, 1958, 22.

³ "Memorability as image" being one of Banham's defining descriptions of New Brutalism.

Direct Participation and Transgression

“Nerve networks grow out of our unique sensory experiences, laying down intricate patterns that govern all our higher level brain development. Experience determines the shape and intricacy of these patterns. They are laid down in accordance with the activities we experience and all of our environmental circumstances. The richer our sensory environment and the greater our freedom to explore it, the more intricate will be the patterns for learning, thought and creativity.”⁴

“The moment when “theory” loses confidence in its capacity to separate from the world, in order to reflect upon the world at a distance, when theory discovers its possible location inside the world, is a moment of doubt that is also the moment when theory becomes erotic; when it loses the sense of mastery and control, and when its vulnerability opens to the world it tried to map at a “meta” level.”⁵

“Under the pragmatics of practice, the fixed structure of the discipline is neither rejected nor affirmed. It is subject not to critical “interrogations” but to an “erotics of doubt.” Refusing the safety of theory’s disembodied distance, practice is not defined by reference to the secure perimeter of a fixed discipline, but is instead marked by the uncertainty of an ever shifting reference in the world itself. This is not a Cartesian doubt that works by process of elimination to arrive at a core of unshakable propositions. Rather, it is tactic for dealing with an imperfect reality with a catalog of tools that is itself always imperfect, or inadequate.”

“Inasmuch as architects work at a distance from the material reality of their discipline, they necessarily work through the mediation of systems of representation.”⁶

⁴ Hannaford, Carla. *Smart Moves: Why Learning Is Not All In Your Head*. Arlington, Virginia: Great Ocean Publishers, 1995, 30.
⁵ Bryson Norman, “The Erotics of Doubt,” *New Observations*, Issue 74, Feb 15-March 31; New York, NY, 1990, 12.
⁶ Stan Allen, *Practice: Architecture, Technique and Representation*, Australia: G+B Arts International, 2000, XIX & XXI.

New Brutalism & the Other

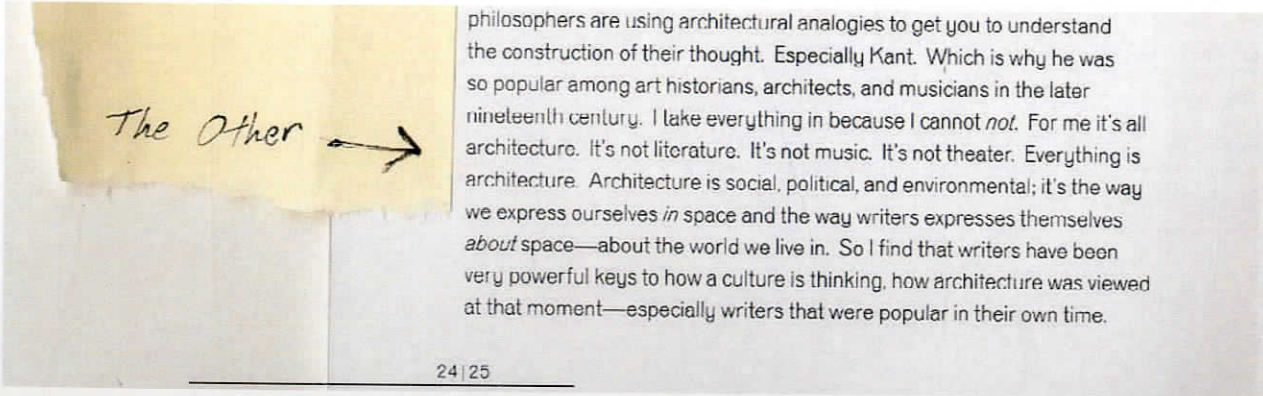
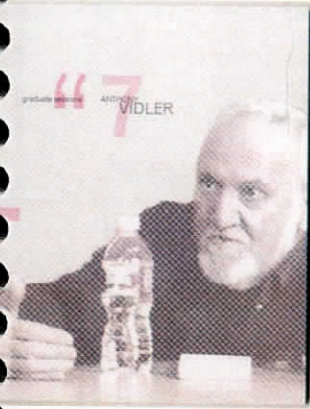
“The young, in unknowing pursuance of a definition of Brutalism once offered by Toni del Renzio – “Do as Corb does, not as Corb says” – applied themselves instead to the proposed built environment of a particular place with all its accidental and special features, the unique solution to an unique situation.”⁷

This thesis aims for subversive engagement with the above passage from Reyner Banham’s *The New Brutalism*. Renzio’s definition, stated in the first part of the passage, will be inverted and applied to New Brutalism in the form of: *Do as Banham said about the Brutalists, not as the Brutalist did*. The second part of the quote needs no inversion, as it relates directly to this thesis’ intention toward application in the particular.

Brutalist ideas, developed by the Smithsons and their colleagues, attempted to ground architecture within a reality of the human condition which they believed their contemporary architectural profession to be out of touch with. These ideas, as understood through Reyner Banham’s descriptions of New Brutalism as both an ethic and a style, offer an effective framework for a contemporary investigation aiming for direct participation with architectures human and material aspects. In the passage below, Banham identifies three critical elements in defining a New Brutalist building, and these elements will be used to conceptualize, inspire, and evaluate the designs implemented in this thesis:

“The definition of a New Brutalist building derived from Hunstanton and Yale Art Center, above, must be modified so as to exclude formality as a basic quality if it is to cover future developments and should more properly read: 1, Memorability as an Image; 2, Clear exhibition of Structure; and 3, Valuation of Materials ‘as found.’ Remembering that an Image is what affects the emotions, the structure, in its fullest sense, is the relationship of parts, and that materials ‘as found’ are raw materials...”⁸

In addition to these concepts particular to New Brutalism, this thesis will also explore Banham’s notion of an *architecture autre*, or what will be referred to here as the *other*. Banham discusses the *other* exists in relation to New Brutalism, but this is only part of a larger interest in searching for subversive propositions within architecture, and architectural thinking, that push at the boundaries of architectural convention. At the time of his writing on Brutalism, this meant shifting the focus of architecture from space-defined-by-structure to a popular-culture’s interest in “environments for human activities and symbols of society’s cultural objectives.”⁹ The *other’s* subversion of convention and engagement in popular motivations offer a parallel framework for conceptualizing the transgressive and culturally invested investigation of this thesis.



⁷ Reyner Banham, *The New Brutalism: Ethic or Aesthetic?* London: Architectural Press, 1966, 72.
⁸ Reyner Banham, “The New Brutalism”, *The Architectural Review*, Dec. 1955, 361.
⁹ Reyner Banham, *The New Brutalism: Ethic or Aesthetic?* 68.

Image & City

"'Image' seems to be a word that describes anything or nothing. Ultimately, however, it means something which is visually valuable, but not necessarily by the standards of classical aesthetics. Where Thomas Aquinas supposed beauty to be *quod visum placet* (that which seen, pleases), image may be defined as *quod visum perturbat* – that which seen, affects the emotions, a situation which could subsume the pleasure caused by beauty, but is not normally taken to do so, for the New Brutalists' interests in image are commonly regarded, by many of themselves as well as their critics, as being anti-art, or at any rate anti-beauty in the classical aesthetic sense of the word. But what is equally as important as the specific kind of response, is the nature of its cause. What pleased St. Thomas was an abstract quality, beauty – what moves a New Brutalist is the this itself, in its totality, and with all its overtones of human association."¹⁰

"Whereas critics of the 'tourist gaze' have emphasized the artificiality of tourist practices, Andreas Pott suggests another perspective of city tourism: what is important is the tourist practices reduce urban complexity by introducing a communicable and transparent narrative."¹¹

"That is to say, a building which is truly a work of art is in its nature, essence and physical being an emotional expression."¹²

"A situative practice had come into being which no longer focused on the generation of conceptual alternative worlds, but just looked for material for situations within them which would instigate further thought, planning and progress. Cultural entrepreneurs, architects, designers and artists competed using diverse strategies for symbolic attention: offices communicated through parties or initiated interventions in the public urban sphere and in doing so created their own commissions, becoming simultaneously the catalysts, agents and designers of urban transformations. Their actions, frequently described as 'New Situationism', point to the impossibility of representing the city as a unified space. Their usually locally-based projects favor a subjective approach to the city, one which explores the impossibility of an objective production and interpretation of space."¹³

"...if jouissance and dissemination owed their explan-atory force to their capacity to tap real economic movements, they may for exactly that reason be among the best descriptive terms that we have, of the ways meaning operates in our current world."¹⁴



¹⁰ Reyner Banham, "The New Brutalism", *The Architectural Review*, Dec. 1955, 358.

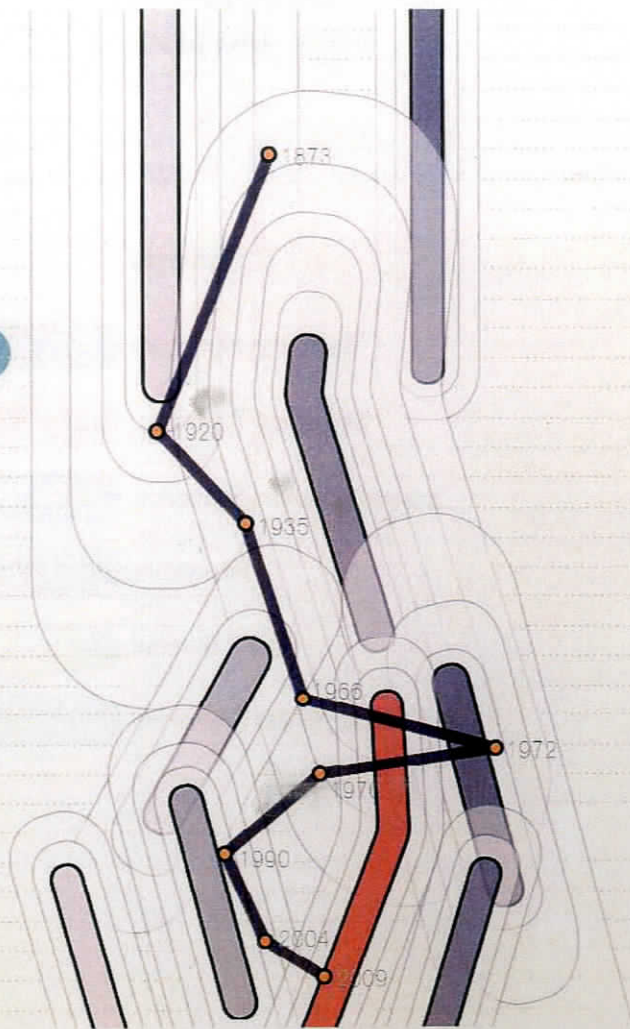
¹¹ Regina Bittner, "The Spectator's City," *Volume*, Achis 2009 #1, 22-23.

¹² Louis Sullivan, "Ornament in Architecture," (1892)

¹³ Regina Bittner, "The Spectator's City," *Volume*, Achis 2009 #1, 22-23.

¹⁴ Bryson Norman, "The Erotics of Doubt," *New Observations*, Issue 74, Feb 15-March 31; New York, NY, 1990, 12.

Research Synopsis



Ideological Landscape Diagram
Ref: pages 6 + 7

In the current climate of post-dogmatic architectural development, experiential learning through methods of design-build is establishing a critical place within an expanding range of pedagogies. For many students, learning about the physical aspect of architecture by exploring their design work at a full-scale, utilizing conclusive materials, provides an exceptional educational experience. This experience not only gives students an increased command of construction and fabrication systems, which will strengthen their contribution toward the implementation of their design work, but additionally develops their intuition of tectonics and materiality in a way that many students can not accomplish through solely representational and intellectual explorations.

Smart Studio explores precedents in materially investigative, full-scale design work in architectural education and argues for initiation of such a program within the Syracuse University School of Architecture.

Since 1873, SUSoA has continually redefined itself in the shifting topology of architectural ideologies, curriculum and implementations. The full-scale exploration work of design-build, strongly rooted in methodological techniques that the Bauhaus and Arts & Crafts schools used to formulate a modern conception of architecture, has entered a new era with the advent of CAD-CAM prototyping. There now exists an opportunity and need for the SUSoA to take leadership in the evolution of design-build methodology, bringing together intellectual, intuitive, and digital means of architectural production.

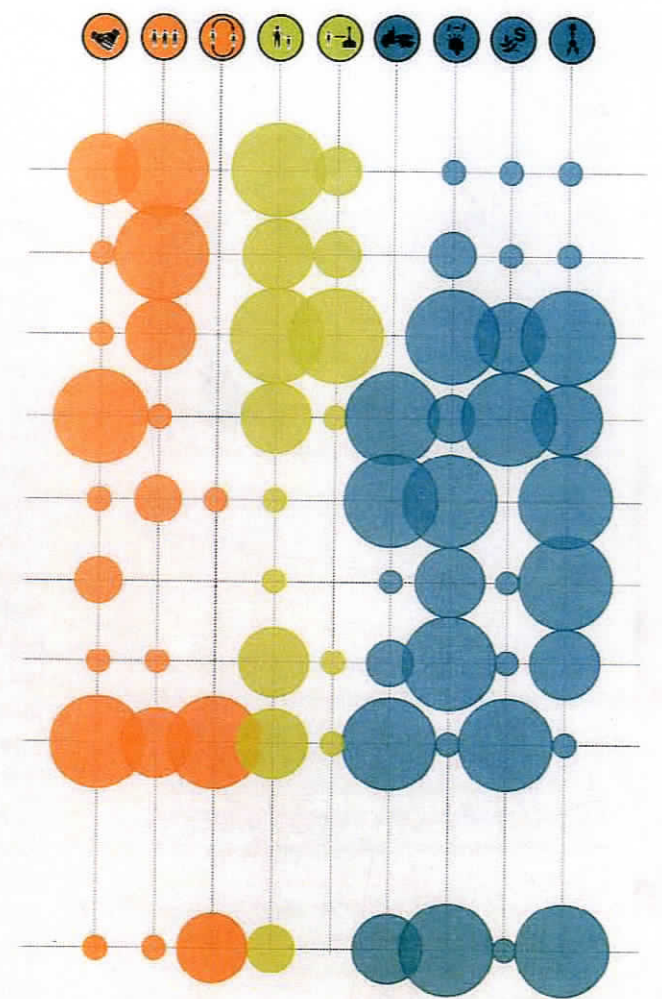
Many successful precedents of design-build in architectural education have been established since the initiation of the Building Project at Yale University in 1967. These precedents continue to develop, within

a surging acknowledgement of the importance of architectural knowledge in construction/fabrication. A compelling direction can be seen in explorations that focus on new fabrication methods, interdisciplinary collaboration, and transformative design.

This new direction aligns positively with SUSoA curricular aspirations expressed by faculty and administrators in a series of interviews conducted as part of this study. These leaders at the school acknowledge a need for increasing the role of fabrication at SUSoA. In addition, they express the ambition for more interdisciplinary collaboration that supports work already initiated by programs such as UPSTATE.

The smart (Syracuse Material Application Research Team) Studio sketches four different scenarios for the implementation of design-build within the curriculum at the SUSoA. These scenarios comprise interventions into housing, campus, city, and systems, including locations for these models within the curricular framework. The leadership directing the smart Studio, and the implementation opportunities they unearth, must ultimately shape the agenda for the work, since effective design-build is inherently reliant on partnerships and collaborations that can only be developed through a commitment to implementation.

With a successful design-build program added to the SUSoA curriculum, the school will equip students with the skills and confidence to be a central, not accessory, force in the formation of the built environment.



Case Study Matrix
Ref: page 36

Historical Trajectory



Crouse Memorial College
Archimedes Russell

Complete separation of design and execution of buildings, as it is in force today, seems to be altogether artificial if we compare it to the process of building in great periods of the past.

The architect of the future - if he wants to rise to the top again - will be forced by the trend of events to draw closer once more to the building production.

We then must climb down from our brickpile and train the rising generation in conformity with the new means of industrial production instead of a platonic drafting board, isolated from making and building.

Walter Gropius

Architecture can no longer be divided into the categories of Style-architecture (Stilarchitektur) and Building-art (Baukunst) that Hermann Mathesius used in describing the field at the beginning of the twentieth century. The contemporary condition presents a complex topology of ideologies for the school of architecture to traverse; yet a program cannot escape locating itself at a particular point within that landscape through its dominant operating pedagogy. Through the incorporation of a design-build methodology within the school's curriculum, Syracuse University School of Architecture has the potential to position itself centrally in the contemporary ideological landscape. While centrality can be a position of compromise, where no clear vision is progressed and no boundaries of design are explored, it can also be a place for the integration of diverse ideas, a place where academia and the architecture of implementation can coexist. This is where the smart Studio locates itself.

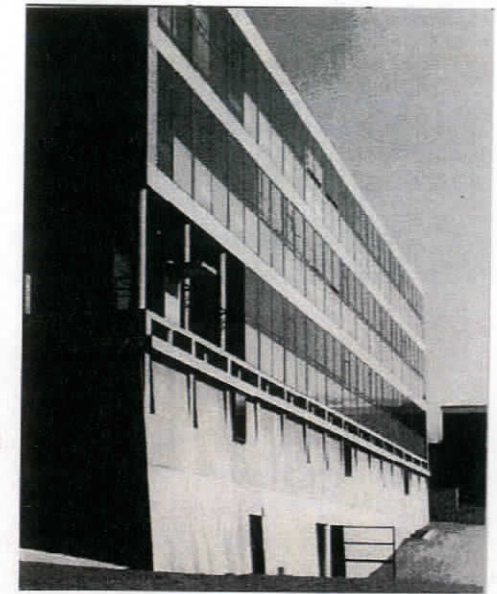
The School of Architecture at SU has the distinction of being one of the oldest programs in the country, founded as part of the College of Fine Arts in 1873. Formed before the rise of Modernism, the school was initiated in the context of an architectural education field dominated by the contrasting traditions of the Beaux-Arts and Arts & Crafts; traditions that were the basis for Mathesius's comparison of style-architecture and building-art. The first teachers, Archimedes Russell and Joseph Silsbee, were practicing architects that volunteered their time out of a sense of duty to young designers. Through their leadership the architecture program at SU established itself with a strong combination of practicing know-how and artistic distinction.

Through the beginning of the twentieth century, while the SUSoA developed a teaching pedagogy increasingly based in the Beaux-Arts tradition, schools such as the Bauhaus were shaping the development of the modernist movement through an ideology of Baukunst. Implementing a workshop centered design education, the Bauhaus was able to take leadership in the modern movement by combining technical sophistication and industry collaboration with compositional strategies and design concepts. Architectural development connected to this work at the Bauhaus broke apart the categories Stilarchitektur and Baukunst, beginning the shift to the more diverse field of ideologies.

As the modern movement established itself, SUSoA shifted its curriculum to include more technical courses, transitioning to a five-year degree program in 1935. Dean D.K. Sargent continued this direction, focusing the school on technical and social sciences. By the time Werner Seligmann took over what was a struggling program, in 1976, the school was in desperate need of reclaiming its artistic and intellectual roots. Post-modern criticism was now breaking down the dominant modern paradigm. Seligmann was both a practicing architect and academic leader (considered one of the Texas Rangers who dramatically shifted pedagogical methods at the University of Texas), and was able to return the SUSoA to a central position within what had become a more diversified field of architectural education.

The array of ideologies is now more complex than ever and the SUSoA, under the leadership of Dean Mark Robbins, is once again working to position itself as a leader by crossing the boundaries between the physical and intellectual, professional and academic. 'Scholarship in action' and transdisciplinary initiatives at SUSoA illustrate an ideological mission that is working to reach beyond the walls of the architecture school.

A new paradigm of architectural practitioner-academic is arising that no longer implies practicing architectural professionals who feel the duty to teach. Instead, research driven by academic institutions now reaches out into the profession and directly shapes the transformation of architecture through constructed work. This is a model that developed out of post-modern criticism through the work of design-build studios, and the smart Studio positions itself as a leader in this new paradigm.



Science Building II
Werner Seligmann

The most innovative of these new practices are thus more concerned with 'plausible truths' generated through prototyping than with the received 'truths' of theory or philosophy. Plausible truths offer a way to quickly test ideas by realizing them, and therefore they are the engines for innovation rather than its final product.

Michael Speaks



Mark Robbins with graduate student
Chris Norris

Syracuse University School of Architecture Pedagogy in the Ideological Landscape

Ideological Influences

SUSoA

1875

1900

1925

1950

1975

2000

[1851] Gottfried Semper, "The Four Elements of Architecture"

[1853] John Ruskin, "Stones of Venice"

[1894] Society of Beaux-Arts Architects founded

[1896] Louis Sullivan, "The Tall Office Building Artistically Considered"; Otto Wagner, "Modern Architecture"

[1908] Adolf Loos, "Ornament and Crime"

[1919] Gropius becomes director of Bauhaus

[1923] Le Corbusier, "Toward an Architecture"

[1932] Frank L. Wright, "The Disappearing City"

[1941] Sigfried Giedion, "Space, Time and Architecture"

[1966] Robert Venturi, "Complexity and Contradiction"; Aldo Rossi, "The Architecture of the City"

[1967] Yale, The Building Project

[1969] MOMA exhibit of the 'New York Five'; Reyner Banham, "Architecture of the Well-Tempered Environment"

[1977] Christopher Alexander, "A Pattern Language"

[1978] Rem Koolhaas, "Delirious New York"

[1988] Washington, Howard S. Wright Studio

[1993] Auburn, Rural Studio

[1995] Term 'blob architecture' coined by Greg Lynn;

[1995] Kansas, Studio-804

[2002] William McDonough, "Cradle to Cradle"

[2004] Virginia, EcoMod

1873- Syracuse College of Fine Arts founded; volunteer architects, Archimedes Russell & Joseph Silsbee, teach in the Architecture department

1920's- Beaux-Arts ideal emphasized under Professor Lear

1935- Dillenback oversees the transition to five-year curriculum

1966- D. K. Sargent, under student pressure, steps down from deanship; Croom, acting dean

1972- J. Sergio Fisher, crony dean

1976- W. Seligmann, dean, replaces first year foundation classes with studio courses

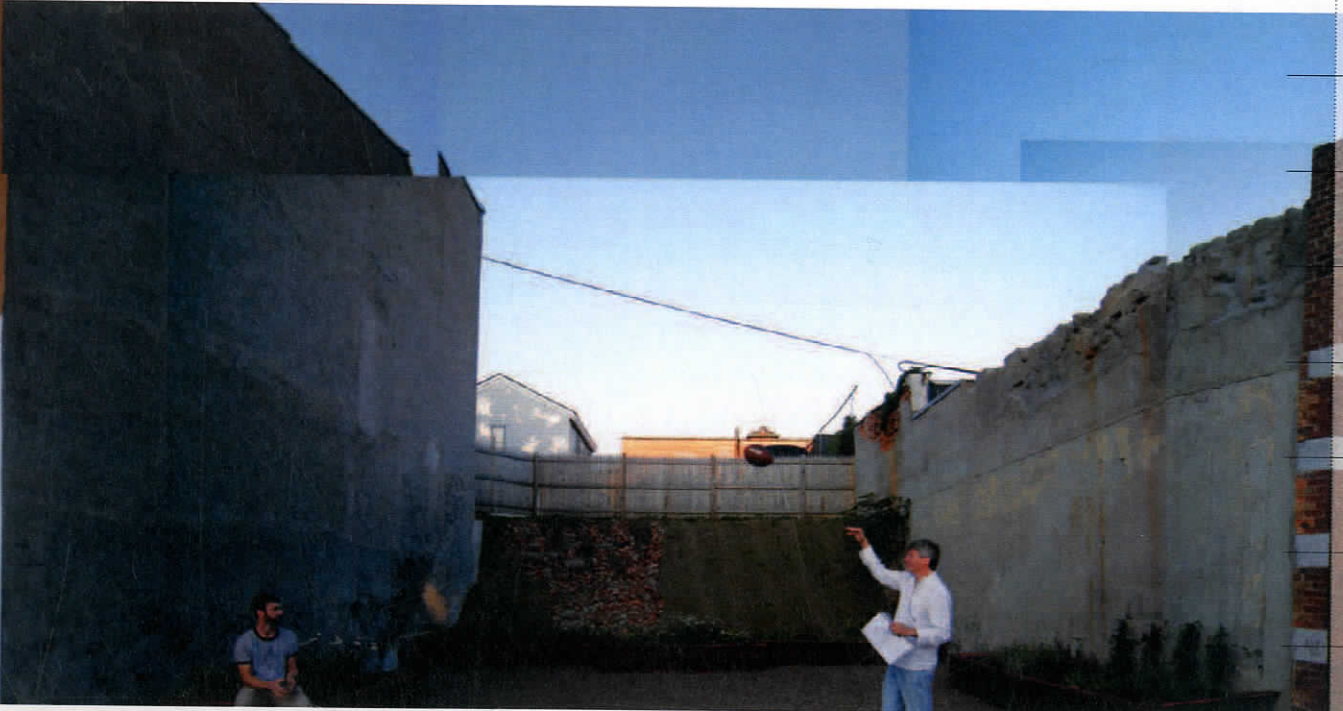
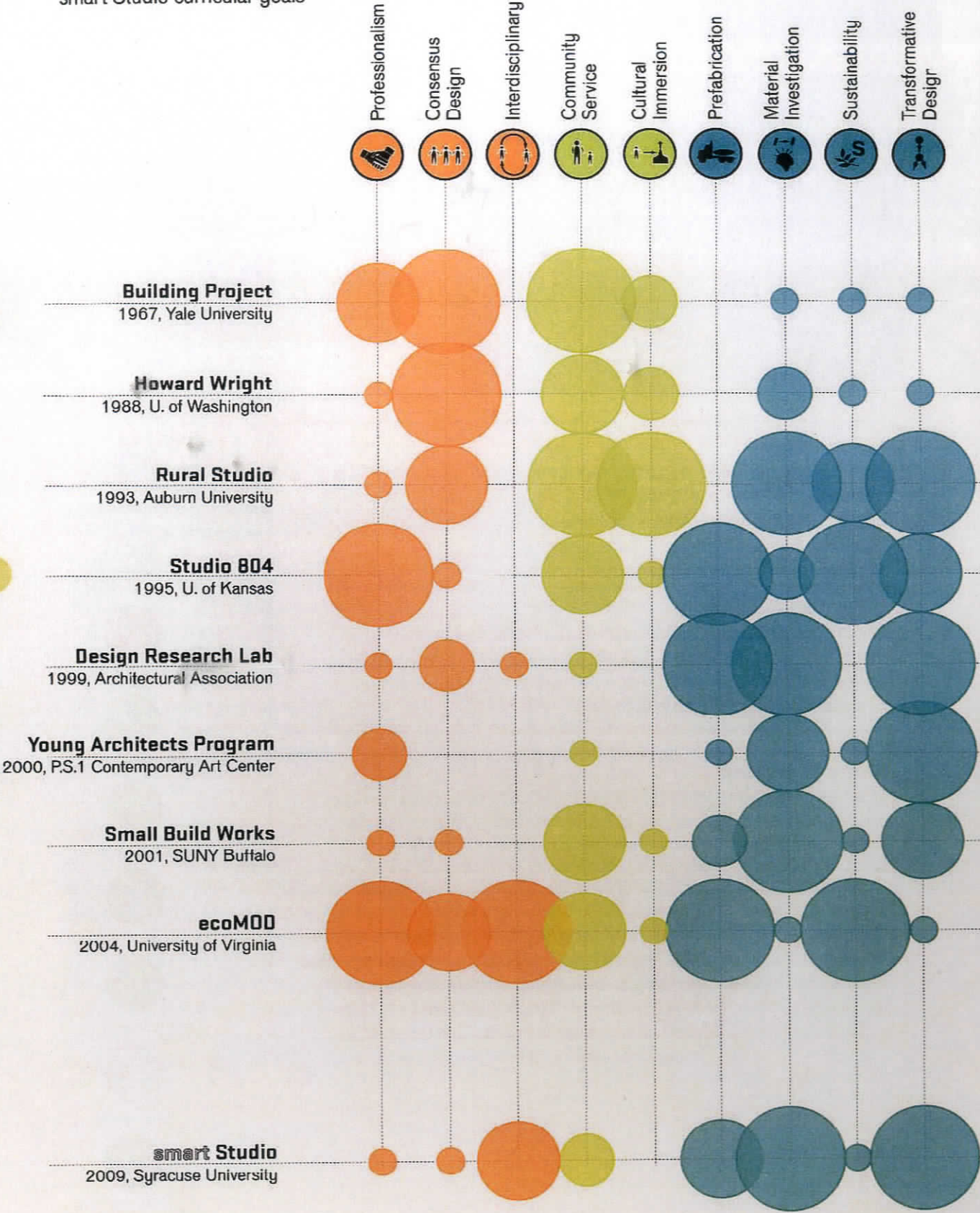
1990- B. Abbey, dean

2004- M. Robbins leads a shift to civically engaged academic activity

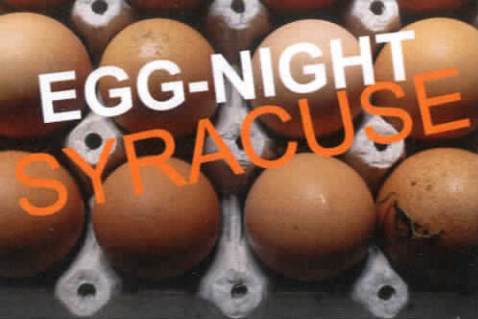
2009- smart Studio

Case Study Matrix

smart Studio curricular goals



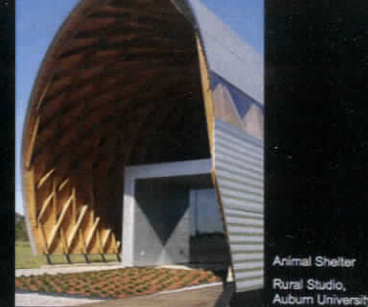




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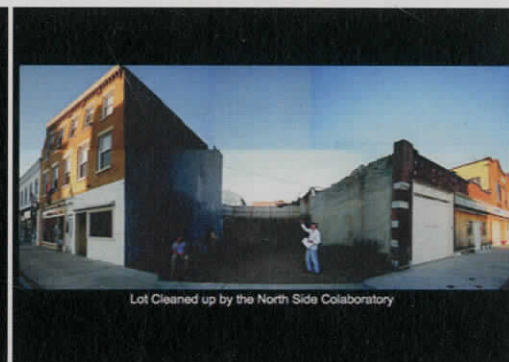
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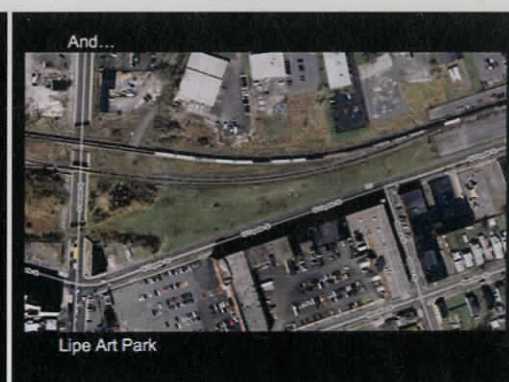
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Slide16.tif

Mike Lamanna Hi Brendan, Thanks for agreeing to answer my questions. Don't feel like you h...

Sep 30

brendan rose to Mike

show details Oct 5

Reply

Mike,
Here's my responses:

1) Please briefly describe your background and how you got involved with doing this project.
I grew up on the east side of Syracuse and graduated from Nottingham high school. My background includes the study and practice of both architecture and construction. Most of this work happened outside of Syracuse, on both the east and west coasts, but I returned to the area in 2005 to design and build a house for my parents in Fenner, NY (where Syracuse's closest wind farm is located). I'm currently at SU getting my master degree in architecture. My involvement with this project came out of a combination of my previously working with the North Side Colaboratory, assisting them with architectural designs for the Green Train renovation of 207 Catawba, and the Colaboratory's appreciation of the Hand sculpture that I constructed downtown in the summer of 2007. Through these connections, Maarten Jacobs asked me to think about an installation for the north side. After looking at various sites in the neighborhood, we decided to develop a proposal that could team up with the clean-up and landscape development already being done at the Apiero lot.

2) How do you see your work interacting with the North Salina Street area? (feel free to answer this any way-- visually, culturally, etc.)
I hope for the installation to be a delightful new object that will playfully contrast with the beautiful old facades of the neighborhood. The aim is for its street presence to fill the hole of the vacant lot, while at the same time acting as an entryway and attraction to the new public space of the lot. Additionally, I hope the installation can be seen as part of a renewed presence on the north side of the creative and constructive crafts, which have such a rich history in this neighborhood.

3) What kind of community involvement were/are you looking for?
Community involvement can take many shapes. I believe that good ideas regarding a public installation can come from anyone, not only designers and artists. So ideally, having a diverse set of ideas thrown at a project improves the chances of finding the best ideas. The challenge is balancing that with ensuring that the final piece doesn't become a compromise of a bunch of ideas, but instead focuses on fully exploring a limited number of those ideas that seem most interesting. Additionally, community members voicing their concerns for the site and the artwork is helpful because community members can bring a more realistic view of the challenges that an installation in this particular neighborhood will face in the long run. Involvement in the construction of the installation is certainly something that I'm also interested, even if that means simply being there on the day of construction and keeping us company.

4) What kinds of things, both in terms of practicality and art, does this add to the neighborhood?
Active urban environments can be enriched by having beautiful public spaces for people to rest, meet, converse and play. This installation can help the possibility of the Apiero lot working as one of these spaces while simultaneously bringing an artistic presence to north Salina. Adding public artwork to a community is an investment in making the community a health and inspiring place to both live in and visit, and hopefully this piece can provide this for the neighborhood.

And for my own curiosity-- is there a word for your piece of art? I can't call it a "sculpture," can I? Is there a better noun?
I'm using the term installation for now.

Hope this works for you. I know it's a little wordy, but I assume you'll be editing it.

-Brendan Rose

Reply Forward

Update on Northside Pocket Park Sculpture

● brendan rose to jonathan, bre, mdrin, sowdaomar, mk152006, sallen, newyorksi [show details](#) Oct 30

[Reply](#)

Hello All,

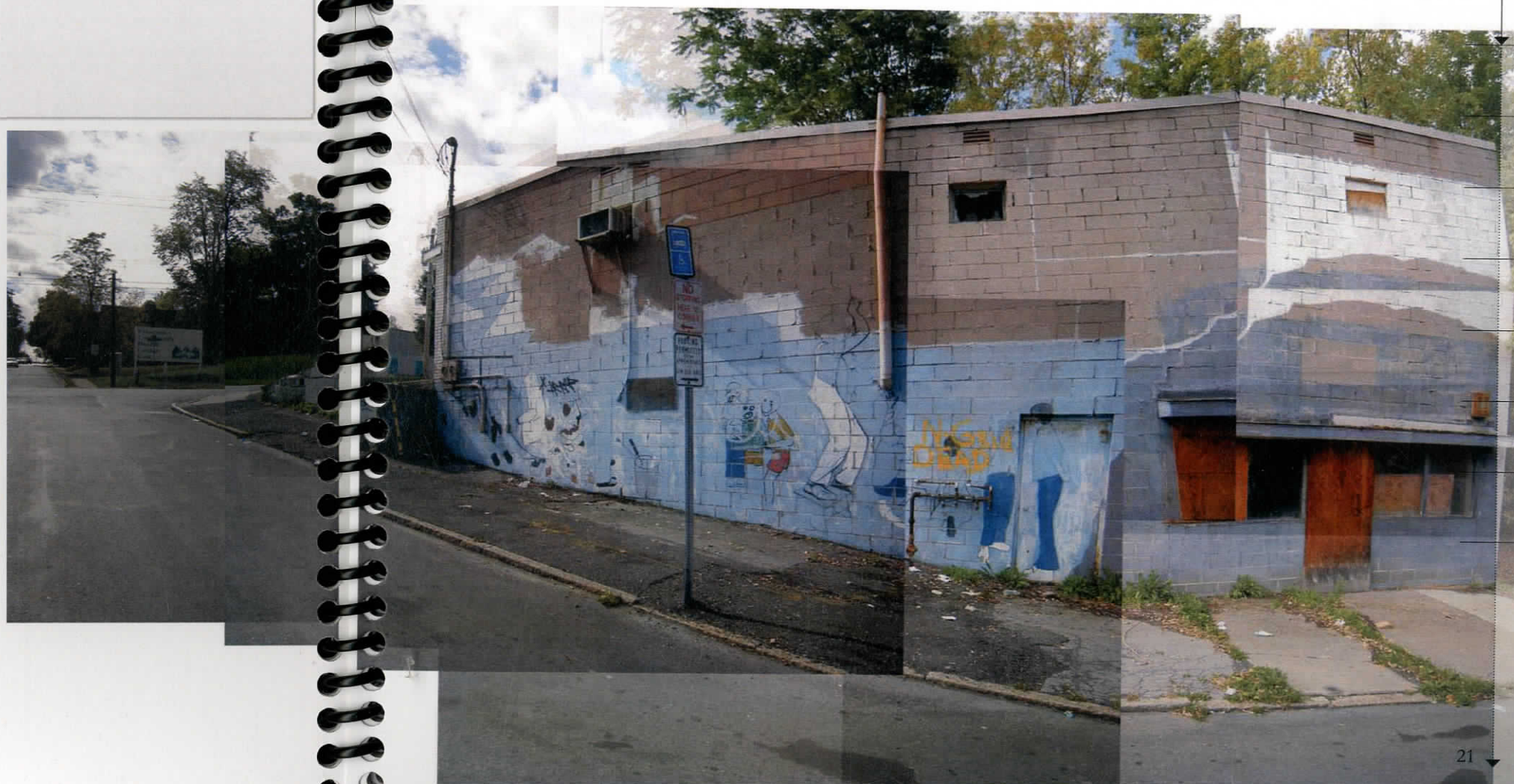
I'm writing to give an update on the status of the sculpture installation planned for the Apiero Lot. Due to a couple factors, we have decided to postpone the installation of the work until springtime. The primary reason for this is how the upcoming winter will affect the use of the space. The installation is intended to work as a shade canopy and gateway into the space, and because the space won't be active or need shade through the wintertime we decided that it didn't make sense to construct the installation this month as had been planned. Additionally, we are pursuing sources of funding for the project that wouldn't be available to the project unless it was constructed in the spring. The Collaboratory applied for a grant to help fund the installation of the project, which will be announced in January.

All that being said, we are still moving forward with plans to make the installation happen. Thanks everyone who has participated in supporting and giving feedback to the project so far. We will be holding another design feedback meeting during the winter, likely January, to look at and discuss the evolution of the design. I look forward to continuing to work with everyone on this project.

Best wishes,

Brendan Rose

[Reply](#) [Reply to all](#) [Forward](#)





Popular Vote for Choosing Design

votes submitted by students in: grad. thesis and grad. sculpture critique

Arch

votes (2 write-in "no fin")

*Two write-in votes were cast for a campfire, aka Banahm's *the other*.

Box

9 votes

"What people care about is this dumb literal figurative thing."

Michael Bierut, lecture at Syracuse University; Oct. 5, 2009.

The Other →

FLATS ON THE ZAAANSTRAAT AMSTERDAM

Michel de Klerk

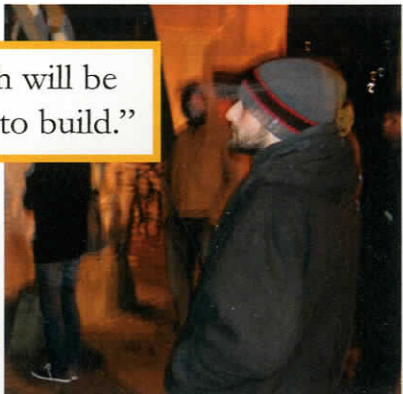
Michel de Klerk has nothing to do with the characteristic architectural developments of our century, except that he worked in it, was inspired by at least two of the architects (Berlage and Wright) who inspired many highly characteristic twentieth-century architects, and – like those architects – he worked in the field of public housing and on the scale of the modern city. In spite of an early death in 1923, he never became a posthumous legend, and, until quite recently his name and reputation were kept alive only by oddballs like Bruno Taut.

Yet to encounter his masterpiece, the great triangular block of flats in the angle of the Zaanstraat in Amsterdam, is to be whacked on the head by one of the most violent architectural experiences this century has produced. It is truly an 'architecture autre', the missing complement of the modern architecture that in fact happened, but might have turned out like this, instead, but for one or two minute shifts of opinion in Europe around 1910. The assurance with which de Klerk encompasses the changing functions and considerable size of this large island site (of which only one small part is not from his designs) bespeaks a born architect and a master organiser. The management of the western end, the base of the triangle, baroque in concept but sharpened with an art-nouveau wit, is almost inconceivable in the same generation as J. J. P. Oud, with his straight rows of primly square buildings; except that Amsterdam was, for about five years, full of architects who, under de Klerk's leadership, differed from him only in not possessing his touch of genius. His chosen materials were brick, wood, tile-hanging – everything that Oud professed to hate – handled with a loving, craftsmanly care that de Klerk, quite as much as Oud, derived from Berlage. The more alien de Klerk looks to the Modern Movement, the closer he, in fact, stands to it: the long 'zeppelin' windows near the point are entirely post-futurist with a touch of Frank Lloyd Wright, and the post office with its round tower that occupies the point of the triangle is, *mutatis mutandis*, the right-handed brother of the left-handed facade of Mendelsohn's Schocken store in Stuttgart

Just behind the post office, inside the block, is a little triangular courtyard from which one looks down the gardens in the middle of the island towards a cottage building that serves as a sort of tenants' common room. The space of this little court is invaded by balconies, steps, porches, oriels, lamps, beams and other structural-functional elements, that carve in from all sides until one begins to feel a bit like the lady in the box through which the magician sticks swords and spears. This is space architecture as surely as anything spare, rectangular and undecorated, produced by the Bauhaus or the Russian Constructivists. This has the mood of the age, a little prematurely perhaps (but what about Mackintosh?) in everything, except that it is decorated. This is what modern architecture was going to look like until Adolf Loos, with his anathema on decoration, and the abstractionists, with their alternative vocabulary of undecorated forms, gave it two minute deflections from its original orbit, and ultimately set it rotating about other suns. Viewing the Zaanstraat with eyes from which all prejudice has been shocked away, one realises what a near thing it must have been.

66

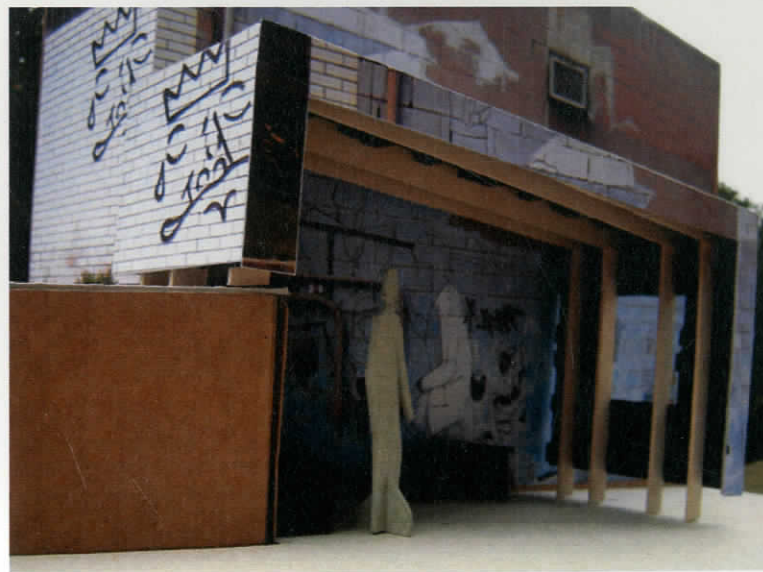
"...the arch will be more fun to build."



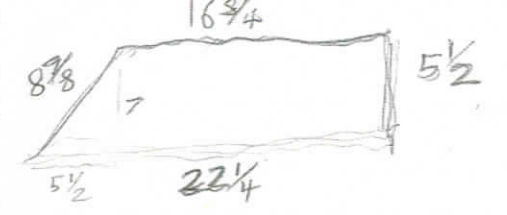
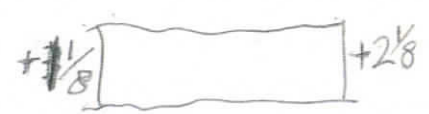
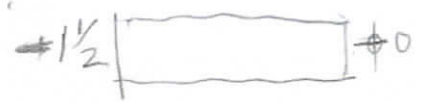
Mike Berlant (when voting at sculpture critique)



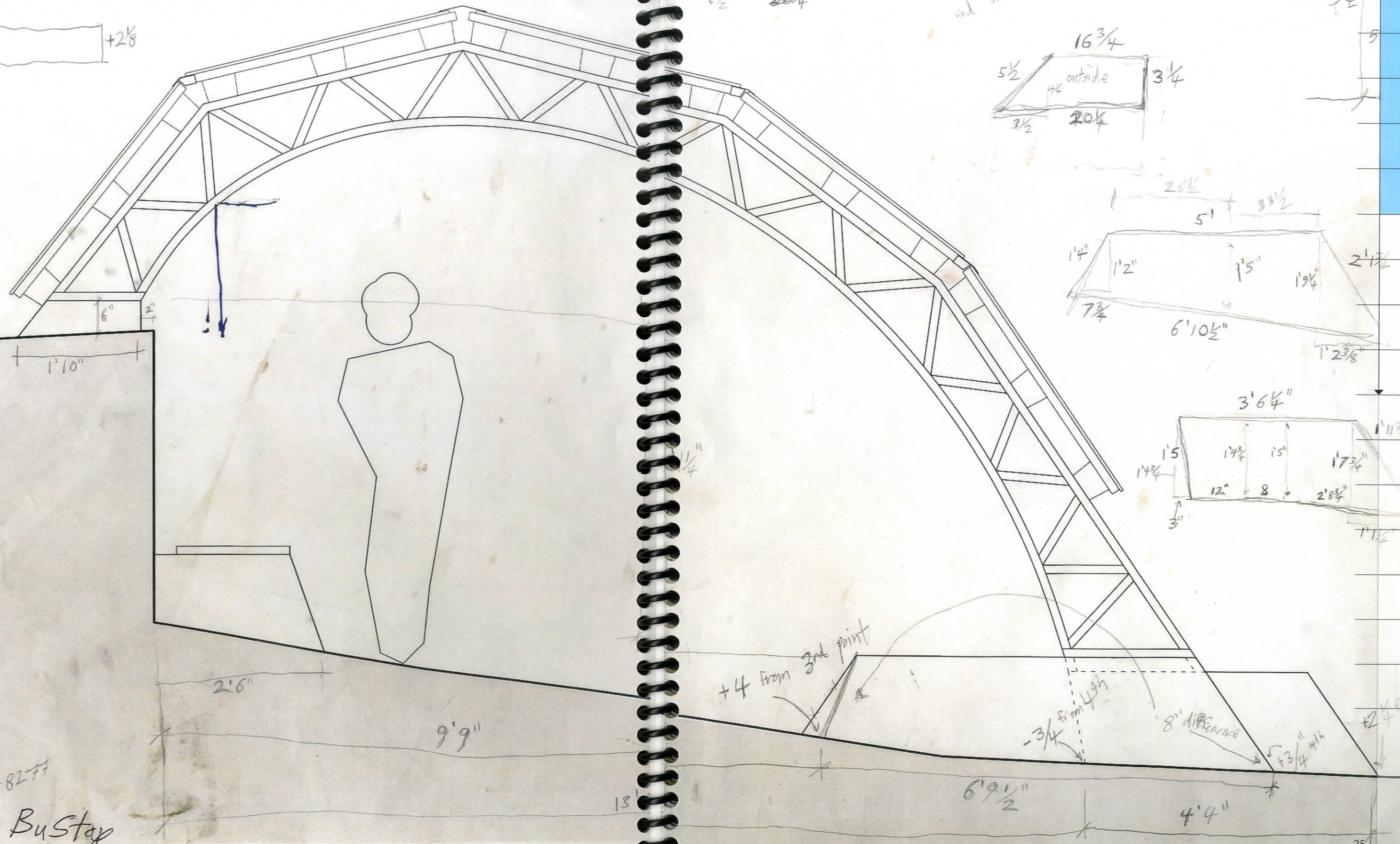
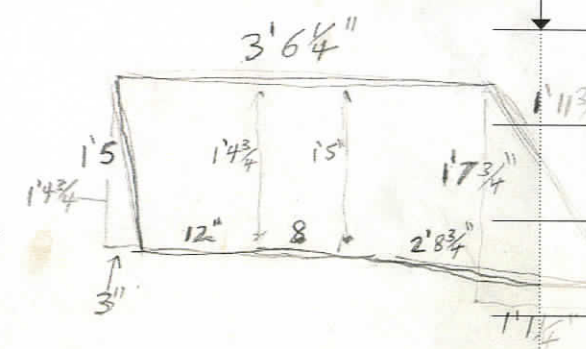
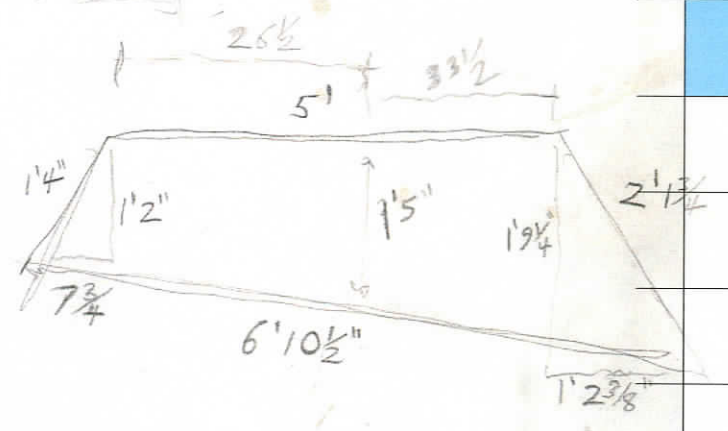
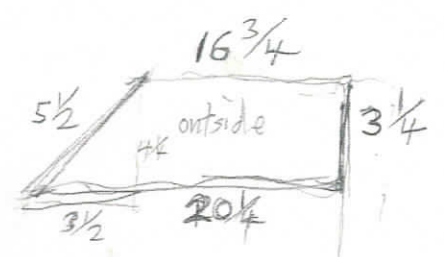
Collaborator Mark Povinelli has a strong interest in the organic.



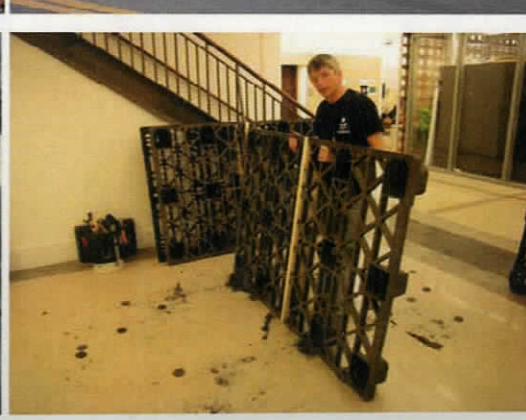
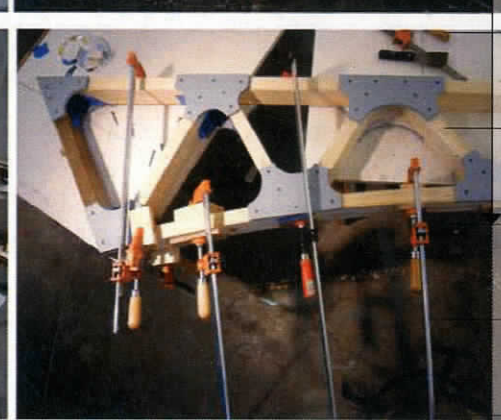
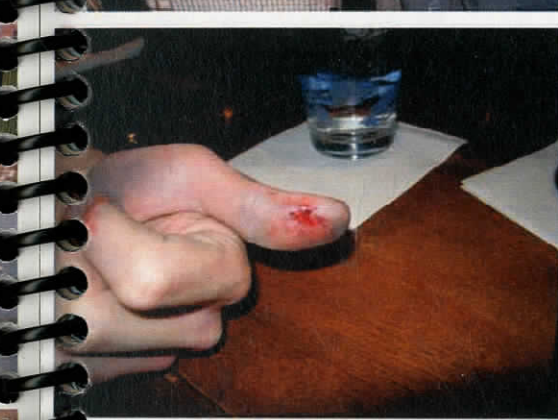
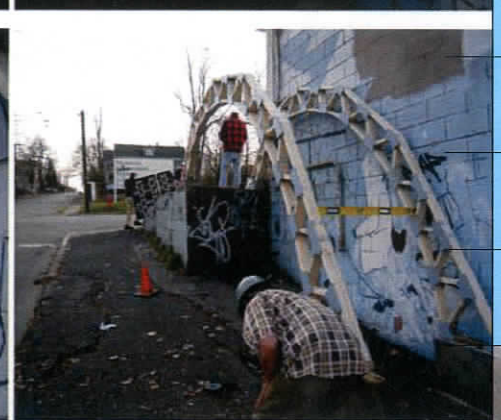
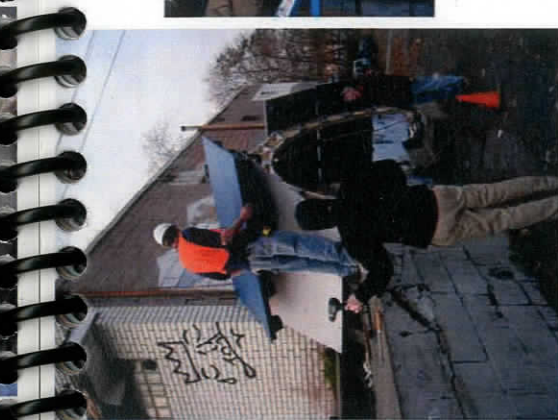
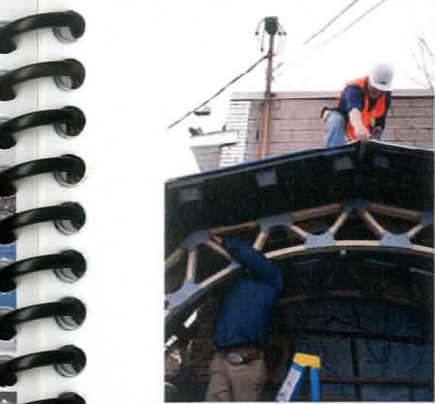
Trash is the most regional material that exists in the post-industrial city.



17 sq ft
@ 6" deep
and screws



James?
(215) 688-8277
after 10
BuStop



The Good, the Bad, and the Lovely

BuStop post-installation analysis



Dangerous Corner

Issue: Bottom roof panel protrudes out at child head-height posing a possible danger to playing children.

Field Solution: Roof panel will be cut, in the field to align the bottom corner flush with the outside edge of the truss. This will match the condition on the south end of the BuStop, and additionally open the view from inside the shelter toward the direction of the approaching buses.

Design Solution: Don't have right angles protruding out at any head height.



Imprecision

Issue: The trusses missed alignment with footing by three inches. This was likely due to either a scaling deviation of the printed truss template or inaccuracy with the rudimentary surveying methods locating the footings.

Field Solution: It was decided to let the alignment of the upper truss-to-footing connection take precedence because only one of the lower footings would need to be adjusted to fix the alignment. The outside lower footing was extended to fully support the truss base-plate two weeks after shelter installation.

Design Solution: The design should either accommodate imprecision through an intentional shifting or miss-alignment of connections between site installed and pre-fabricated components, or a higher degree of shop-to-field precision needs to be carried out in construction.

Hello All,

Attached is a draft of the goals and agenda for a spring installation design charette that I'm planning to lead. I have been working with Dennis Earle on putting this together, and he and I are working on coordinating the participation in the meeting. We may be contacting you to coordinate invitations to others that should be invited, but if you have someone in mind you would like to have there please let us know.

The date we are hoping for is November 18, from 5-7pm. If this date won't work for a significant number of people we will reschedule. We understand that no date will work for everyone, so if this date won't work for you, please tell us so that we can track this and make alternative plans if necessary.

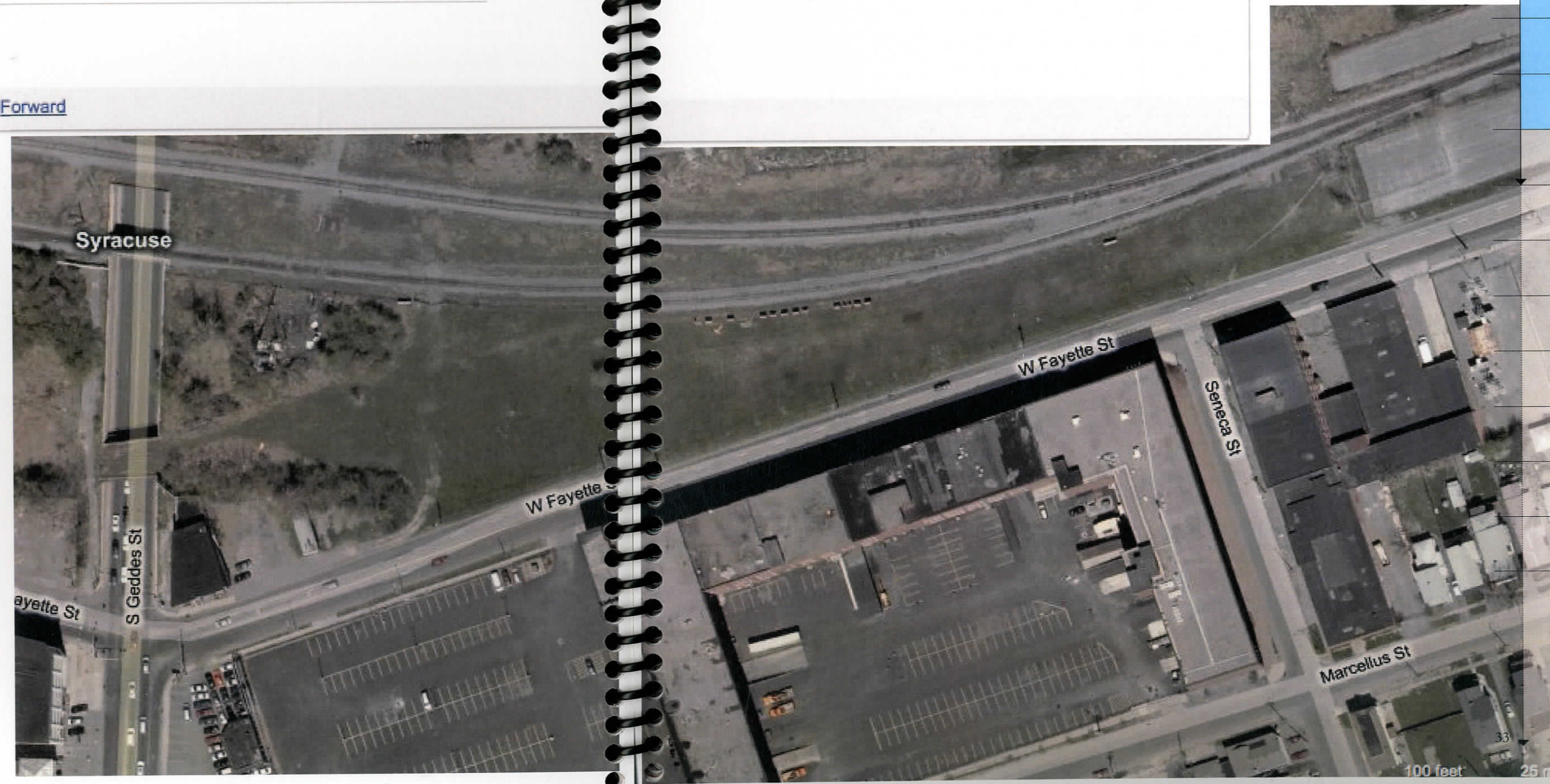
As for the nature of the charette, this is not a meeting to design an installation. It is instead an opportunity to discuss the factors and inspirations that can shape this installation and Lipe will be critical to generating a responsive and responsible design, and, hopefully, will also help FLAP further understand its goals and visions.

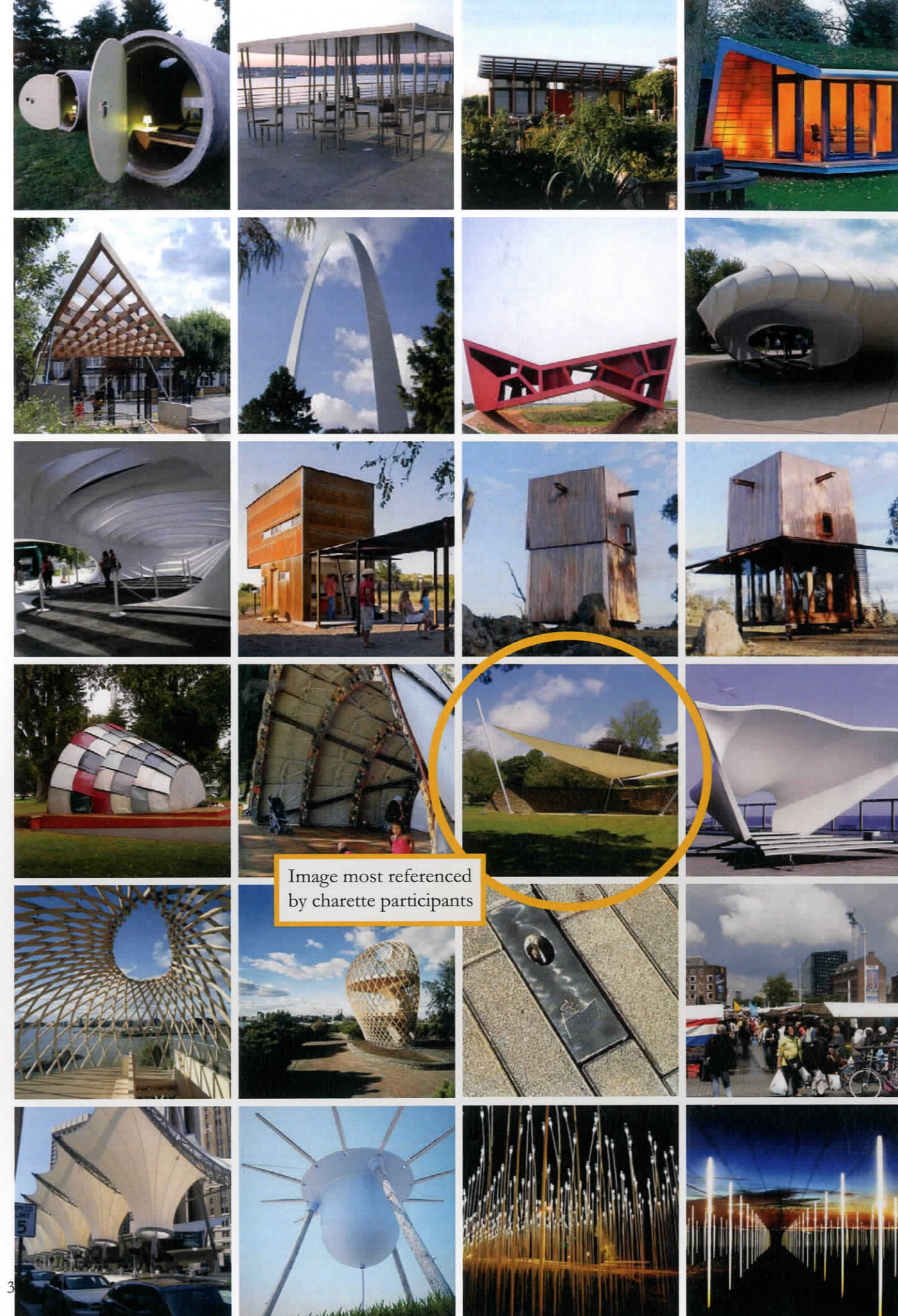
Please let Dennis or me know if you have any questions.

- Show quoted text -

 **Lipe Charette.pdf**
37K [View](#) [Download](#)

[Reply](#) [Reply to all](#) [Forward](#)





GROUP 1

- Accessibility
- Designation of parking
- Shade *
- Seating (Welcome)
- Soft Separation between PARK & ROAD
- Flexible/Interactive Space for kids
- H₂O Capture for gardens to Gravity-fed * irrigation

GROUP 2

Themes:

- Transportation Network
- Focal Point
- Activating the Space
- Tree Placement
- Focal Point/Terminus in/near tree spot
 - ↳ Large Structure, Shade, Shelter, Amphitheater, Pavilion
- Creating Utility w/in the Space

↳ need to raise the earth?

GROUP 3

- How to take advantage of the site's size, linear, open
- BREAKING UP the park
 - ↳ Consider Structure in terms of how it relates to the space
- Possible Δ of ground level, paths, seating
- Installation should suggest that people be on the site
 - ↳ invite people into space
- Graffiti Wall?
- Curved Wall?

● Maarten Jacobs to me, Dennis, Richard, Ben, Dominic, Kearney, Jonnell, snowfallatnigt [show details](#) Dec 3 (9 days ago) ↩ Reply

Hi Everyone,

I just wanted to send a quick note letting everyone know how great of a meeting I thought we had last evening around Lipe Art Park and Brendan's spring project. It was great to not only talk about the possibilities for Brendan, but also to reexamine the park and the potential it has. More than any other time, last night I really saw what amazing value Lipe can have in the city and that we have to keep working on it.

Having said that, I want to make sure that we meet next Thursday morning at 8am (our usual date and time) to keep some of the momentum going and to look at how to get some funding for Brendan, how to get Wendy's sculptures here, and figuring out a strategy to take the park to the next level.

Lastly, last night I said we are "stewards of lipe art park" aka SLAP - I think this is much more fun than FLAP....I propose a renaming of ourselves! :)

Thanks everyone.

-Maarten

—
Maarten Jacobs
Northside Collaboratory
800 N. Salina
Syracuse, NY 13208
315-473-0952 x 308
ournorthside.org

↩ Reply ↩ Reply to all ➡ Forward ● Reply by chat to Maarten

★ dpearle@aol.com to maarten.fcm, me, rickdks, brwalsh, dominic, SKearney, jdallen, Sn [show details](#) Dec 3 (9 days ago) ↩ Reply

I'll second that Maarten: It was a good discussion. Brendan's thesis project could be a catalyst for more activity, and I think that was well outlined in the discussion we had. Now the challenge of actually being able to accomplish something substantial (that everyone can accept?) kicks in. We may be loading a lot of aspiration on Brendan's shoulders! Having been through the process (architecture master's thesis) I know that there are considerable academic demands placed on him as a candidate for a master's at a pretty rigorous and respected architecture program. I'll help with this however I can; just bear in mind the challenge before him.

I also second Maarten's request/reminder that we all remember and attend our second thursday of the month next week, and discuss this more. I especially want to talk about the issue of "permanent" installations in the park, and what our assumptions, hope/strategy is or should be with respect to developing a space we don't own (and where funds might come from). Steve, if you're reading this, I know you expressed skepticism about this prospect on several occasions — although you initiated the most permanent feature there. I'd love to have your thoughts on this, since you seemed to have some definite opinions. Did we ever come to anything definite as to the approach we want to take to this aspect of the situation? What's the scenario we can believe in that gets us to where we hope to be?

Dennis
- Show quoted text -

↩ Reply ↩ Reply to all ➡ Forward

Community Service Inbox | X

★ Muneerah Alrabe to me [show details](#) Nov 19 ↩ Reply

Hello Brendan,

The Society of Multicultural Architects and Designers- SMAD are trying to reach out to the community and we would like to help you with your thesis project and Near West Side. Could you please send us more details on your project, and how we can help out.

Thank you,
Muneerah Alrabe
Vice President
SMAD- Society of Multicultural Architects and Designers.

↩ Reply ➡ Forward 💬 Invite Muneerah Alrabe to chat

Lipe getting a dose of the holiday spirit Inbox X

★ ● Maarten Jacobs to me, Dennis, Richard, Ben, Dominic, Kearney, Jonne [show details](#) 8:16 AM (5 hours ago) ↩ Reply

Hey everyone,

Just wanted to pass along some holiday cheer....

I spoke with Marilyn Higgins yesterday about Lipe Art Park and that it is starting to gain some momentum and renewed focus from 40 Below. After selling her on Lipe for a bit, I suggested that we give some dollars to Brendan to do his work. She agreed and is willing to set aside somewhere between \$6000 to \$10,000 for it based on what Brendan thinks it will cost, etc! The money is thanks to a ton of dollars that the Connective Corridor has for public art. Fortunately, the connective corridor was recently extended to the Near Westside and even further down past Lipe thanks to the request of Rick Destito.

So, we are in much better shape than we were yesterday morning. Having said that, I think that we still need to pursue all of the other funding options so that we can do a lot in the park this spring, summer, and fall. I think a fundraiser makes sense to get folks excited, as does going to some corporate sponsors and grant makers.

All right, that is all the news for now. Good to meet with some of you yesterday.

-Maarten

—
Maarten Jacobs
Northside Collaboratory
800 N. Salina
Syracuse, NY 13208
315-473-0952 x 308
ournorthside.org

↩ Reply ↩ Reply to all ➡ Forward ● Reply by chat to Maarten

★ snowfallatnight@aol.com That's great news...next step: seriously consider the implications, issues 9:14 AM (4 hours ago)

★ Richard Destito What are people's thoughts on would it be a good idea to actually wait until ... 10:08 AM (3 hours ago)

★ Kearney, Steve to Richard, maarten.fcm, me, Dpearle, brwalsh, domin [show details](#) 11:07 AM (3 hours ago) ↩ Reply

Group,

I need to add one final bit of concern that we need to keep in mind. The purpose and mission of SIDA is to foster job growth and business development, and thus a park does not fit well for them for a long-term use of one of their properties. As FLAP begins to strategize about a longer lease option, we would have to argue that Lipe Art Park is aiding in the job growth and business development in the Near Westside by attracting new businesses, people, etc. (or something along those lines). Also, in my discussions with the law department regarding the site, I found out that there are a number of development restrictions imposed on that property by the railroad that don't allow for much more than a parking lot. I need to find out more details on this, and whether or not these restrictions could be lifted. If they can't, this may be an additional argument that a sculpture park is the highest and best use for this land.

Steve

Brutalism

Scott
Ruff

Smithson

Barthelme

ART
ARCH

Lowell
M. Hall
P. Rind

SV
Extra Day

Jan
W. H.

Mike
Silber

Jon
Yoder

Anne
Munly

Lori
Brown

Stan
Allan

Coleen
Woodport

SITE
LIPE ART PARK

Design to Build

Sculpture
Class

Dumpsters
Stocum

Hand Hat
+ VEST

Design
HAND

CITY

Warehouse
Person
ART ROOM

Warehouse

COLLAB
SPACE

Design
LIPE ART
PARK THING

Design
GAZEBO N.S.

Re Store

Bus Stop
square

James
Ullrich

Mark
Lind

Voller

TRIAL

Mark
Pavone/ii

Dennis
Earle

S.L.A.P.

SITE
Pocket Park

Sketch
of Hand

Design

BUS STOP
ARCH

PALETS
AT
LIBRARY

James
Newman

UNDER THE
DECK

COLLABORATION

Gaudi
David
Parsons

CAMILLOS

GEAR
FACTORY

Dominic
Robinson

North Side

SUSPENSERS

SITE
BUS STOP

Sketch
of
Bik

VICTORIAN
AGE OF
IRON

Sketch
of
ARCH

LOWES

COMMUNITY

Range Locals

Martin
Jacobs

Ben
Walsh

Gavin

Jonathan
Lagan

WESTCOTT

Family

Dad

Evil
step-mother

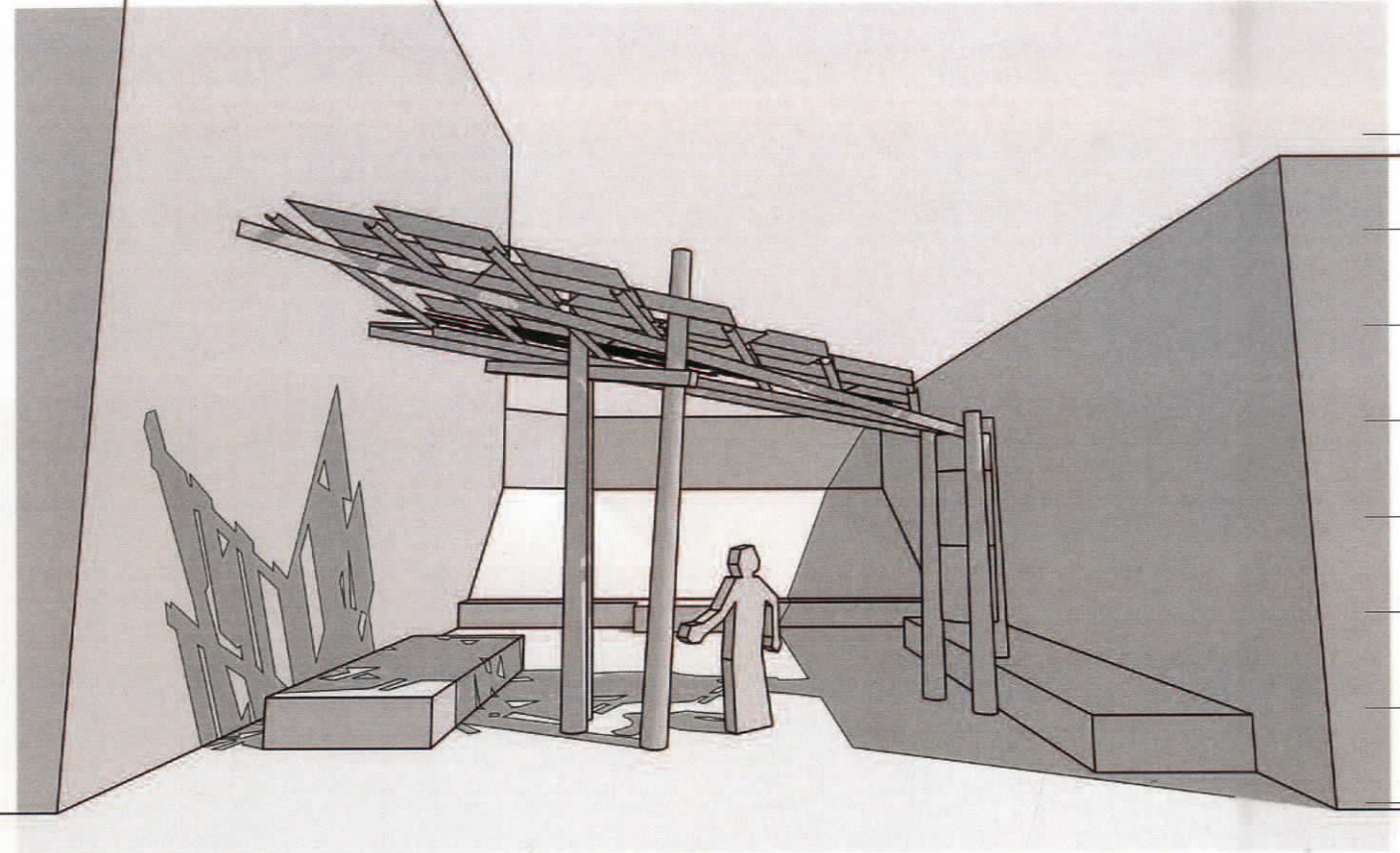
Jason & Brianna
Kohlbrener

LIBRARY
LOT OF
STUFF

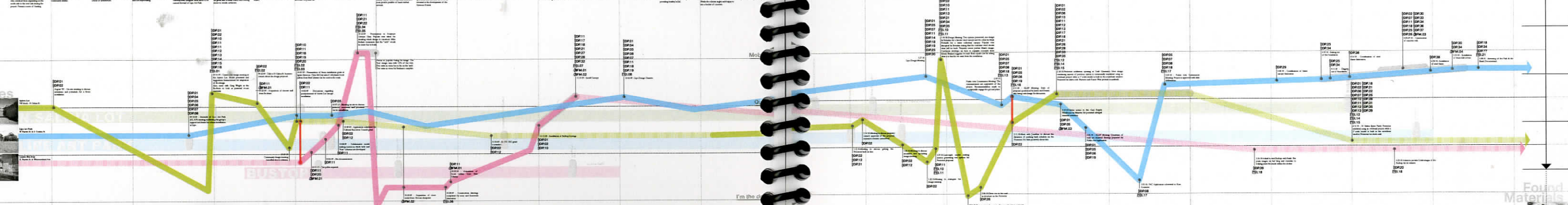


PROTECTOR

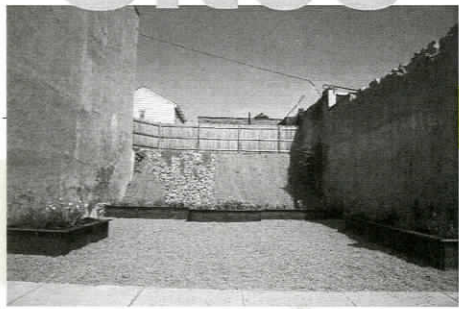
a northside collaboration



Direct Participants



Sites



Apiero Lot
700 block - N. Salina St.



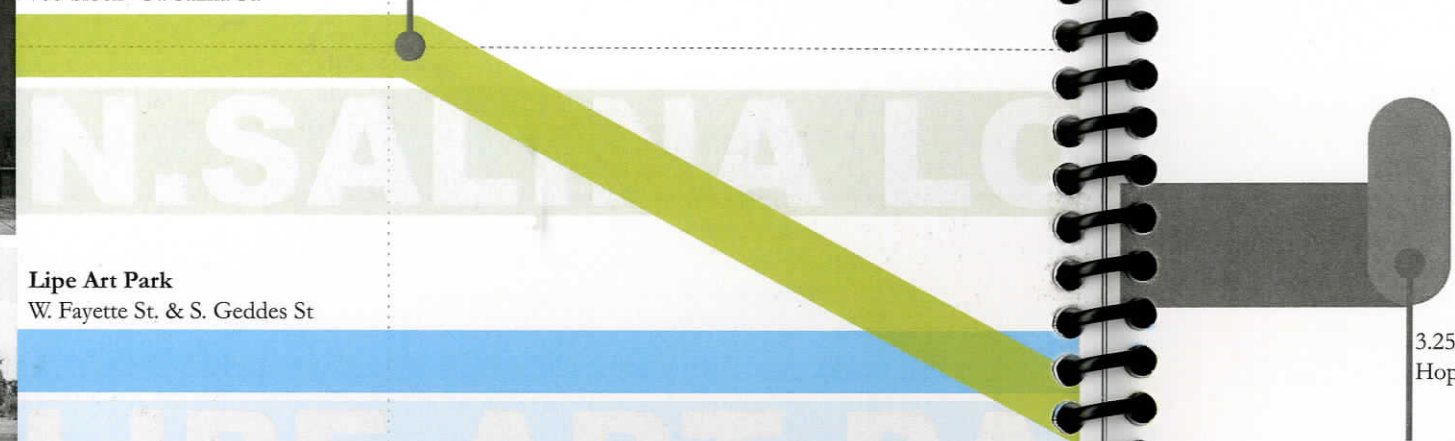
Lipe Art Park
W. Fayette St. & S. Geddes St



Centro Bus Stop
E. Fayette St. & Westmoreland Ave.

DP.01
DP.02

August '09 - On-site meeting to discuss intentions and potentials for a thesis installation.



N. SALINA ST.
LIPE ART PARK

WESTMORELAND AVE.

3.25.10 - Thesis Final Review:
Hopefully all goes well.

DP.09
DP.23
DP.??
I.ALL

Found Materials



FM.01

Plastic Pallet

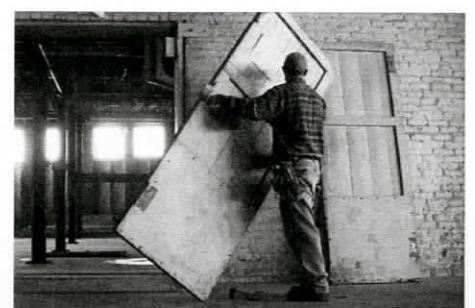
Acquired, via Colab, from the Bird library back loading dock. Used as the structure for roof panels on the BuStop.



FM.02

Heavy Gauge Sheet Metal

Acquired from the Bird library back loading dock. Used as flashing on the BuStop. Planned use on the Protector's canopy.



FM.03

Factory Doors

Acquired from the abandoned Case Supply Warehouse. Use as the formwork for the concrete wall on the Art Shark.

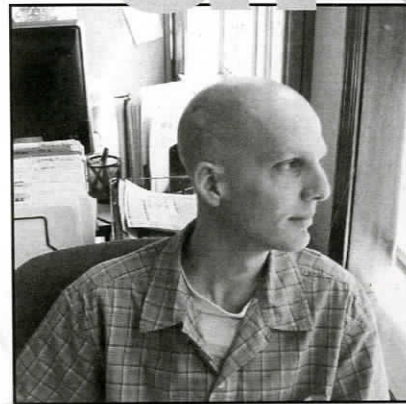


Direct Participants



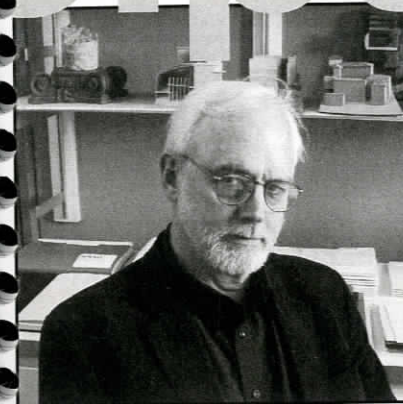
DP.01

Maarten Jacobs - Cultural entrepreneur who switched from organizing on the north side to the west side during the project. Primary source of funding.



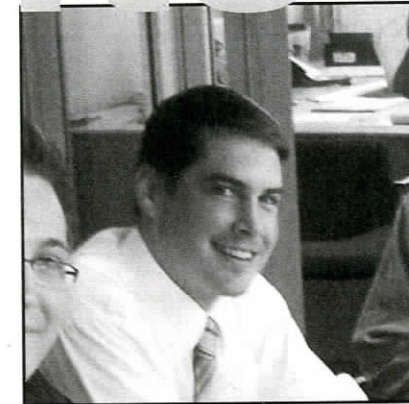
DP.02

Jonathan Logan - Soft spoken community idealist.



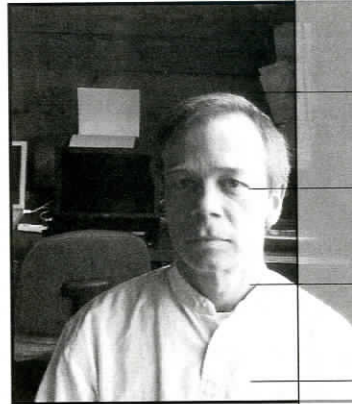
DP.03

Randall Korman - Suave patriarch at the school of architecture.



DP.04

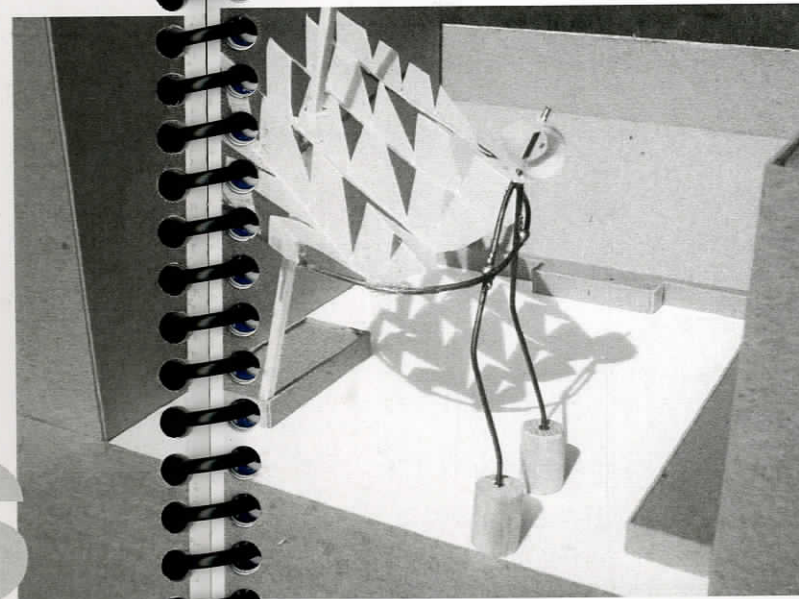
Ben Walsh - Born politician, strategic and self-deprecating.



DP.05

Dennis Earle - Hybrid hi contemporary designer, m named Steward of Lipe Ar

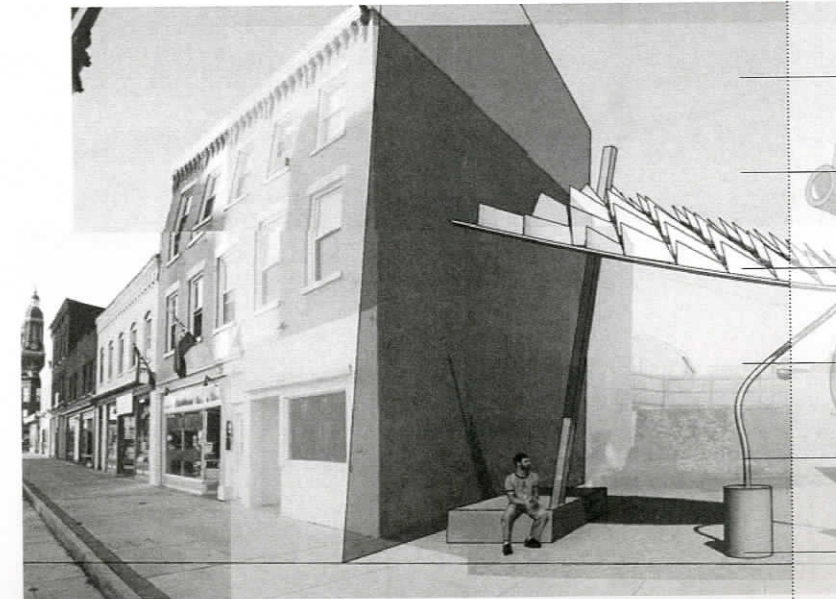
Images



I.01

Model for Canopy at Apiero Lot

This model provided a basis for discussion at the first design meeting for the Apiero Lot canopy.



I.02

Sketch of Proposal for Apiero Canopy

Distributed to local businesses to inform the community about support. Also used in grant applications and community meetings.

Mob rules

Quorum

B.F.F.

I'm the decider

Community Design Presentation



I.07

Constructed BuStop



FM.01

Plastic Pallet

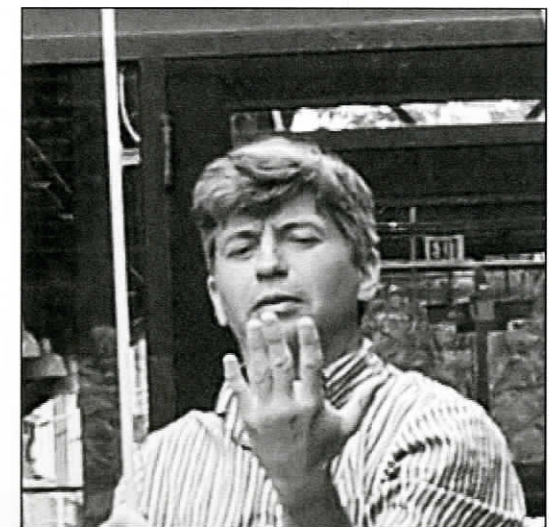
Acquired, via Colab, from the Bird library back loading dock. Used as the structure for roof panels on the BuStop.



I.12

Protector Exhibition Image

Second Nutalist Image, used for promotion and dissemination of proposal.

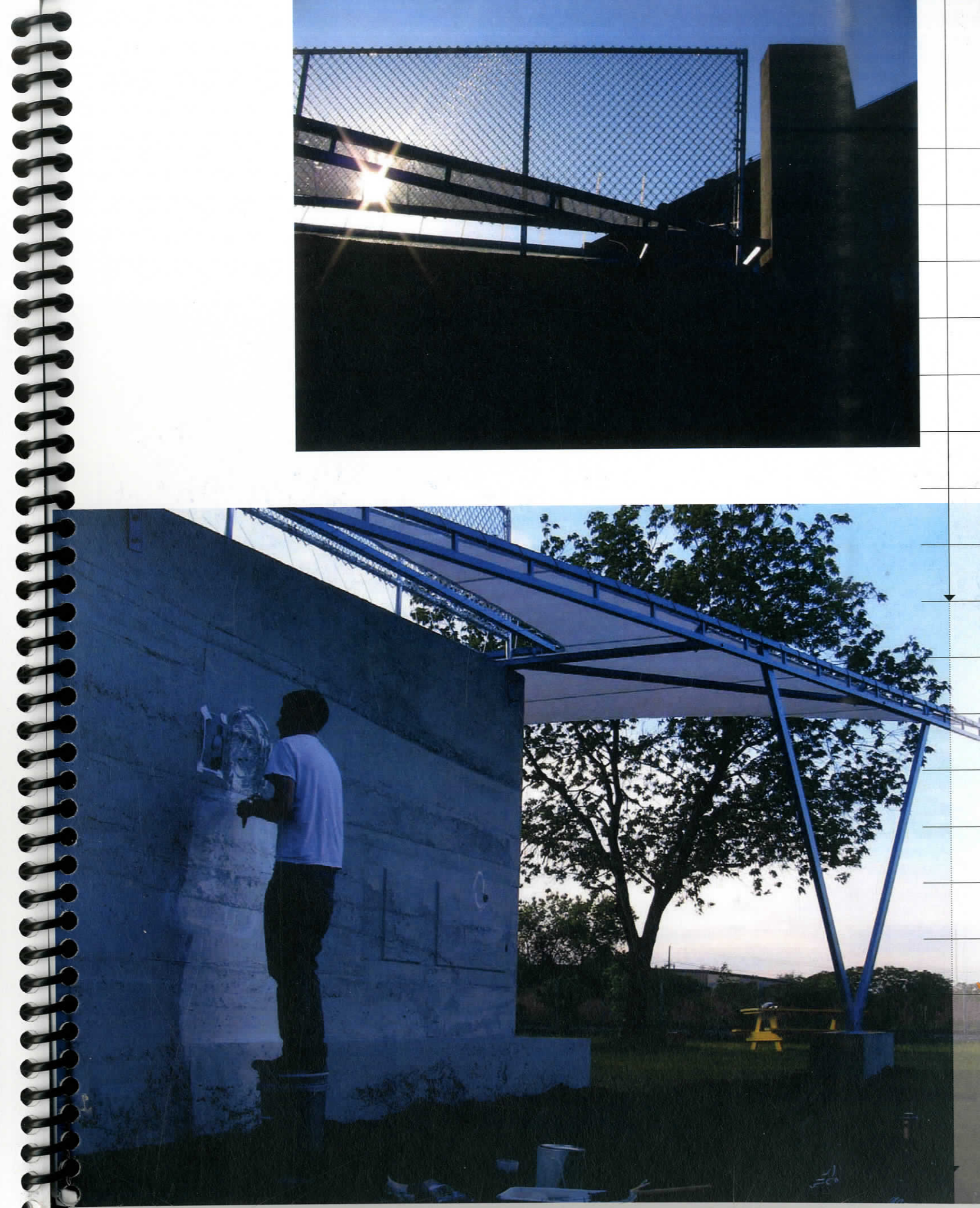


DP.11

Mark Povinelli

Designer of weapons, sprockets, and surrealist art. Heavily invested in the development of the Syracuse Hubub.





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We must not forget that an object is the best messenger of a world above that of nature: one can easily see in an object at once a perfection and an absence of origin, a closure and a brilliance, a transformation of life into matter (matter is much more magical than life), and in a word a silence which belongs to the realm of fairy-tales.

Roland Barthes, *Mythologies*